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ABSTRACT

This manual was designed to accompany the revised version of "Training Judges for Girls Gymnastics," a 16mm black and white sound film available from Association Films, Inc. On the film, the first two routines in each event are shown twice. In the manual, there are three category charts. The first is blank to be filled in by trainees after the first film showing of the event. The second is already filled in with the scores and comments given by a panel of expert judges. This should be compared with the trainees' first chart. The third is blank for the trainees' viewing of the second showing of the film. Rules and comments precede the showing of each event; worksheet samples and appendixes of film rental locations and compulsory exercises are included. (JA)

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THE TRAINING OF JUDGES FOR GIRLS GYMNASTICS

A SCRIPT-WORKBOOK
TO BE USED IN CONJUNCTION WITH
A FILM AND SUPPLEMENTARY MATERIALS

1971 EDITION

PRODUCED BY
DGWS PRINCIPLES AND TECHNIQUES OF OFFICIATING
COMMITTEE

DIVISION FOR GIRLS AND WOMEN'S SPORTS
AMERICAN ASSOCIATION FOR HEALTH, PHYSICAL EDUCATION,
AND RECREATION
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INTRODUCTION

Judging in gymnastics has undergone several changes from what it was a few years ago. This has necessitated a revision of all testing and training materials. The task has been further complicated by the fact that the International Federation of Gymnastics (FIG) has not completely settled many small questions concerning new rules and difficulty standards. We do not know when the final decisions will be made, yet we have to train judges for the season ahead.

The new DGWS training material has been prepared with the most up-to-date knowledge and materials concerning the new international rules. Local boards should be constantly alert for small changes during the next few years. No major changes, however, are anticipated in the near future. (Note: Three blank pages in this book were necessary to keep answer sheets hidden.)

The statement of philosophy which appeared in the first edition of the DGWS training manual for gymnastics judges is still applicable and serves as an appropriate introduction to this revised workbook.

"A system of judging is basic to gymnastics, as it is to many sports, and should be conducted on a worldwide continuum. In this way, each competitor has a place on the continuum and knows where she stands relative to Olympic calibre competitors. When encouraging more reliable and consistent judging, the continuum method minimizes the variations in scores for a competitor performing an identical routine in different levels of competition, and therefore enables her to evaluate her improvement."

Kitty Kjeldsen
University of Massachusetts
Member, Gymnastics Principles and
Techniques of Officiating Committee
1969-1971

HOW TO USE THESE MATERIALS

This manual should accompany the revised version of "Training Judges for Girls Gymnastics," a 16mm black and white sound film, available from Association Films, Inc. The film contains only optional routines. Loop films of the current DGWS compulsory routines may be secured separately (see page 105).

The training film is made with the best interest of aspiring gymnastics officials in mind. Rules for each event, plus informal notes from FIG judging clinics in Rome, Montreal, and Mexico are printed before one gets into the practice judging of routines. In giving a judges training course, it is best to spend at least one full session on general judging procedures, and at least 30 minutes on specific rules for each event, before any actual judging of that event is attempted. Since there is ample material to memorize, it might even be advisable to send out the rules to the course participants ahead of time or allow for a free session for studying the rules before the actual judging begins. This method will save a lot of time during the actual judging and discussion of routines on the training film. For best results, a training session should take two days, or six nights (one night for general rules, one night for each event, one for compulsories).

On the film itself, the first two routines in each event are shown twice in order to allow for discussion and a second trial or second observation. The remaining optional routines are shown only once. Please follow the directions in the manual.

PANEL OF JUDGES FOR

MASTER SCORES

DALE FLANSAAS

ERNESTINE CARTER

DELENE GIFFORD-DARST

LOISE ENGSTROM

ARLENE RESNICK

MARYILYN SCHNAAS

MARIANNE WAKERLING

BETH EVANS

GENERAL RULES

Gymnastic performance is evaluated by four judges and a head judge who compute their scores without consultation or comparison. One brief consultation period after the first exercise is allowed during the preliminary competition. At this time the judges exchange views as to amount and degree of deduction for all aspects of the exercise performed. They attempt to "set the standard" to which they must strictly adhere throughout the entire judging period at that event. The judge must mentally refer to this first score periodically or when necessary in order to remain consistent. However, one should not judge each successive performance *comparing* deductions with the previous routine, as overall perspective and consistency is then lost.

The Superior Judge must check all 4 judges scores and be sure that the middle 2 scores fall within the proper range for Preliminary Competition:

0.30 point for scores from 9.50 - 10.0

0.50 point for scores from 8.50 - 9.45

1.00 point for all other instances

For Final Competitions this range for scores is:

0.20 point for scores from 9.50 - 10.0

0.30 point for scores from 8.50 - 9.45

After the two middle scores are averaged, the Superior Judge takes any additional deductions for time limit, line violation, etc. from this average score. The resultant score is flashed to the gymnasts, coaches, and general audience.

If the two middle scores are out of line according to the FIG point spread for preliminary or final competition, the superior judge calls a conference, reviews the routine, and gives her score. The middle score furthest from the score of the superior judge must adjust, so that the scores fall within the range.

Example: Preliminary Point Difference:

1. Superior Score – 7.4 (1.0 range)
   Middle Scores - *6.5* and 7.6
   The 6.5 score must adjust to at least 6.6 to bring the scores in line.
   Average – 6.6 and 7.6 = 7.1

2. Superior Score – 8.9 (.5 range)
   Middle Scores – 9.0 and *8.4*
   The 8.4 score must adjust to at least 8.5 to bring the scores in line.
   Average – 9.0 and 8.5 = 8.75

The average score must also be in line with the score of the superior judge according to the FIG point differences:

	Superior Judges Score		Average Score
Prelims	9.5 - 10.0	Within	.3
	8.5 - 9.45		.5
	Below 8.5		1.0

	Superior Judges Score (Continued)	
Finals	9.5 - 10.0 ----------	.2
	8.5 - 9.45 ----------	.3
	7.0 - 8.45 ----------	.5
	Below 7.0 ----------	1.0

If the average score is out of line with the score of the superior judge, the gymnast's score is computed *without* consultation in the following manner:

1. The 2 middle scores are averaged.
2. This average score is added to the score of the superior judge.
3. This total is divided by 2 to arrive at the final or *base score* for the gymnast. This score is flashed.

Example: Final Point Differences

	Superior Score	Average Score	Base Score
Case #1	9.8 (.2 range)	9.5	19.3/2 = 9.65
Case #2	9.0 (.3 range)	8.6	17.6/2 = 8.80
Case #3	9.1 (.3 range)	9.5	18.6/2 = 9.30

In case of *protest*, after review and decision by the Jury, the Meet Referee or President of the Jury *may* alter the score as follows:

1. Take the score of the four individual scores that is the highest.
2. Add this score to that of the superior judge.
3. Average the total to arrive at the adjusted score.

Example:	Individual Scores	Superior Score	Adjusted Score
Case #1	9.0 9.1 9.3 9.3	9.3	18.6/2 = 9.30
Case #2	9.0 9.1 9.3 9.3	9.0	18.3/2 = 9.15

In Case #2, the Adjusted Score works out to be less than the Average Score. Therefore, the coach must accept this compromise or withdraw the protest. In a rare instance, after Jury deliberation, the Meet Referee may counsel the Superior Judge, if her score seems inaccurate.

DUTIES OF A JUDGE

1. She must know the code of points and current compulsories with all detailed deductions.

2. She must have enough endurance to be alert and judge well through long meets.

3. She must not be influenced by the reputation of the gymnast.

4. In international meets, she must forget her own nationality and be as objective as possible.

5. A judge must keep her place as long as the team is on the competing floor. She must be isolated and not talk to gymnasts, coaches, or other people.

6. She must judge rapidly. In international competition the score will be collected within 5 seconds of the end of the exercise. (There can be no comparing of scores or placing gymnasts; she must judge what she sees.)

7. If the judge makes an error on the sheet she is to send in, it should not be erased. She should write the new score on the side of it and sign the correct one.

8. Judges must use Arabic numbers in European style for international competitions and major meets. One is 1 not 𝐼 ; seven is 7 not 7 . This is very important in order to avoid mistakes at the scorers' table.

9. Absolutely no smoking on the competition floor.

DUTIES OF THE GYMNAST

1. After a short warm-up, gymnasts should sit at the designated chairs and stay there.

2. When called to compete, the gymnast should present herself to the head judge by walking toward her and stopping a short distance away. After receiving a nod, she can go to the apparatus. Failing to do this – 0.2 deductions in the score. If the gymnast starts before the nod, she has no right to start again, and the judges will judge the routine from the point they see it.

3. Correct attire is required. No transparent leotards, or ones with a very high cut at the thigh. Penalty for incorrect attire – 0.3; this penalty is taken from the total of the girl's score by the head judge or meet referee, not by regular judges.

4. A gymnast cannot take extra warm-ups during the judges conference, or while waiting for the judges to get the scores out. Penalty for an extra warm-up – 0.5.

5. The coach of the gymnast cannot walk under uneven bars in order to spot her first on one side and then on the order. She cannot walk up and down along the beam or floor exercise area while a competitor is performing. Penalty – 0.3. The coach should come near the apparatus only during very difficult parts.

6. The coach cannot signal to the gymnast (penalty – 0.3) or talk to her (penalty – 0.5) during the exercise. However, she is allowed to talk to her between the two vaults and during the time the gymnast is off the apparatus following a fall.

7. Since very stable Reuther equipment is coming into use, no gymnast or coach is allowed to touch the apparatus in order to hold it down (if the apparatus is Reuther). Penalty – 0.2 off the competitor's score.

INTERNATIONAL ORDER OF EVENTS

This is the order of events for all international competitions:

Vaulting

Bars

Beam

Floor exercise

This order can be changed for lower level meets within a country.

In a dual meet a short intermission is taken after the first two events for warming up. In the Olympic competition there is a 5 minute warm-up per team between each event.

BREAKDOWN OF POINTS FOR OPTIONAL ROUTINES

The score for a perfect routine in floor exercise, uneven bars, and beam is 10.0. From this score, all deductions are made.

The breakdown of points for different categories is as follows:

6 Points for Composition

Difficulty	–	4.0
Originality	–	1.5
Composition	–	0.5

4 Points for Execution

Technical execution	–	1.5
Amplitude	–	1.5
General impressions	–	1.0

Diffculty – 4.0

In order to earn the full 4 points, an exercise has to contain two superior and four medium difficulty moves.* Each superior is worth 1.0, each medium 0.5.

If a girl has four superior moves, she can be awarded the entire 4 points, even if she lacked some mediums.

Extra medium moves, however, do not make up for missing superior moves. A girl can earn only 2.0 for medium moves, providing she has at least 4 in her routine. Anything over 4 does not give her extra credit.

*The classification of the medium and superior difficulties seems to be one of the most controversial and difficult areas in the new rules. Since space for discussion in this manual is limited, we suggest you write to the United States Gymnastics Federation, P. O. Box 4699, Tucson, Arizona 85727, for the approved listings of difficulties in the four Olympic events.

An almost completed difficulty can earn credit, but should be penalized severely under execution. A half executed move will not receive credit. Repeated moves of difficulty do not earn extra credit, unless they are executed in a completely different combination. For example, roundoff-back-handspring earns medium difficulty credit. Back-walkover-back-handspring will earn another 0.5, but another roundoff-back-handspring will not.

In order to assure the best possible execution, a girl should not work over her head in difficulty. A poorly done back handspring can lose 0.6 or 0.7, earning only 0.5.

Originality – 1.5

Originality of the moves connecting the difficult elements is very important. Judges should be careful in this category – a routine that was original the first time around should be just as original at the end of the season. A girl cannot be expected to change her routine every time she competes.

Specific deductions in this area:

Poor, masculine routine – up to 1.5
All the difficulty not present – up to 0.5

Composition – 0.5

A routine should flow and be well put together. Mount and dismount (or the first and last major pass in floor exercise) should correspond to the difficulty level of the entire exercise.

Technical Execution – 1.5

Moves done with poor technique should receive deductions. For example, squat landing in a front handspring, an overly arched handstand, split that is not all the way down, being unable to stop a backward hip circle on the bars, bent arms in kips, body not extended in a glide, intermediate swings on bars, etc. A poor routine can lose all 1.5 in this category.

Amplitude – 1.5

Every move should be extended to the fullest. Tumbling and leaps should be as high and light as possible. No breaks in the long line of extended limbs, unless they are specific to that particular skill (bent knee poses, etc.).

Examples of technical execution and amplitude faults are:

Small faults – 0.1 to 0.2

Slightly bent ankles
Slight loss of balance
Low leaps
Heavy landings, etc.

Medium faults – 0.3 to 0.4

Noticeable bend in ankles
Medium loss of balance
Abrupt, jerky movements
Bent knees
Very low and heavy leaps, etc.

Serious faults – 0.5 and up

90° bend at ankles, knees, elbows
Big straddling of legs, etc.

Here again, a very poor presentation can end up with a 0.

General Impression – 1.0

Quite subjective.

In general it is:

Beauty of movement
Beauty of presentation
Harmony of the exercise and the equipment or accompanying music
Inner execution – does the girl put herself into an exercise?
Elegance
Posture
Carriage
Suitability of the exercise to the girl
To a certain extent, the neatness and appearance of the gymnast

SAMPLE JUDGES WORKSHEETS

A judge will be greatly assisted by well-designed worksheets. These sheets will guide her in figuring out the final score and serve as her personal references in case a justification of the score is needed. Here is a sample format of a judges worksheet.

Judges Worksheet

Name of Judge Kate Fielding Event Optional floor exercise

Competitor: Sandy Hill
(name or number)

M /// // // // /// / / S // /

M / / M

Toes bad
Original

Difficulty (4.0)	- 1.5
Originality (1.5)	- .3
Composition (0.5)	- .3
Execution and Amplitude (3.0)	- 1.7
Gen. Impression (1.0)	- .5
Score	- 4.3
Falls	—
Finals Score	10.0 - 4.3 = 5.7

The judge has used the space on the left to make notations during the routine. On the basis of these notations, she fills in each category on the right hand side of the sheet and then figures out the score. Each prospective judge should develop her own shorthand to mark down difficulties, breaks, and other important occurrences during the routine. The judge above has used M for medium difficulty, S for superior difficulty, and groups of lines for execution and amplitude breaks. Some categories, like originality or general impression, are more difficult to mark down during the routine, and points can sometimes be better awarded in these categories by recalling the overall routine at its conclusion. A quick word or two or something very noticeable scribbled down during the routine can help in this recall.

It is important to understand that there are two accepted judging philosophies:

1. The negative way of judging
2. The positive way of judging

In the example on the preceding page the judge has used the negative philosophy, by which every gymnast starts out with the perfect score of 10.0 and is then penalized for what she did *not do* or *did wrong* in the routine.

In the example, the gymnast lacked one superior and one medium difficulty, being penalized 1.5 in the difficulty category. According to the judge, the work was quite original (definitely above average) and she was only penalized 0.3 in this category. In composition, she was below average, receiving a penalty of 0.3. The total of her execution and amplitude faults was 1.7, and the general impression of her routine was average, with a deduction of 0.5. These deductions are listed as negative numbers in the right hand column and then totaled. Falls, if any, are added to the total (since falls themselves are negative values), and the sum total of deductions is subtracted from the perfect score of 10.0. The remaining figure is the score for the routine.

Competitor: Sandy Hill (name or number)	Difficulty (4.0)	2.5
	Originality (1.5)	1.2
	Composition (0.5)	.2
	Execution and Amplitude (3.0)	1.3
	Gen. Impression (1.0)	.5
	Score	5.7
	Falls	
	Final Score	5.7

In this above example, the same competitor is evaluated by a judge employing the positive philosophy. The positive philosophy states that every gymnast starts out with a zero and is rewarded for what she *does* during the routine. In other words, the competitor has to earn her score. If the elements are executed perfectly, full credit is given. For poor execution of the elements or not meeting the routine requirements, only partial credit is given in the appropriate category. Deductions are made *before* the figures are put into the right hand columns. As a result, positive scores are awarded in each category, and the sum total of the scores makes up the competitor's final score. Falls, being negative values, are subtracted from the total.

For example, the competitor executed three medium and one superior move. As a result, she earned 2.5 in the difficulty category. Since her routine was quite original, she was awarded 1.2 out of the possible 1.5 in that category. In composition, she was awarded only 0.2. The total of execution deductions was 1.7. This was subtracted from the possible 3.0 in that category, and the remaining 1.3 awarded to the competitor. In general impression, she earned only 0.5. Adding all the positive numbers on the right hand side results in 5.7, and since there were no falls to subtract from the total, the 5.7 that the competitor earned is her score.

Both methods, if the mathematics is correct, will result in the same score. The choice of the philosophy, and as a result the judging method, is up to the individual judge. In lower level judging, where deductions are numerous, it is often easier to use the positive method, since there is less to award and the figures will be smaller, making it easier for the judge to total her score. High level competitions, with very few deductions, make the use of the negative system more efficient. This is the reason why many high level judges use the negative method, aside from any philosophical views they might hold. Some experienced judges switch their method according to the general level of the competition. This, however, is not recommended for beginning judges. A judge should be familiar with both methods and use the one she prefers or finds easiest.

FLOOR EXERCISE

Characteristics

Floor exercise is the most spectacular of the girls events. Therefore, its composition should be precisely organized.

The following elements should be present:

1. Tumbling and acrobatic difficulties
2. Leaps, hops, and jumps
3. Pivots, on feet or hands
4. Balances
5. Movements with great amplitude
6. Movements in prone position
7. Running steps
8. Walking steps with trunk movements
9. Dance steps

Connecting moves of an exercise should be carefully chosen according to the natural talent of the girl, and have a relationship to the body build of the gymnast.

Duration

The time limit for the exercise is 1 minute to 1 minute 30 seconds. Timers will start their watches when the gymnast starts moving to music. At 1 minute 25 seconds there is a warning bell. At 1 minute 30 seconds a second bell rings. If the gymnast has not stopped by that time, she will be penalized 0.3.

The judges will stop looking at the exercise when the second bell rings. If the exercise is too short, the penalty will be 0.05 per second under time.

Execution

For good execution, the judges are looking for:

Sureness of turns – done on the balls of the feet and completed on the balls of the feet.

Sureness of balance – watch for fingertip support on the floor, arm movements to regain balance, repeating of missed movements, etc.

Elevation of leaps and tumbling – leaps and tumbling must be dynamic – light landings, immediately bouncing off into something else.

Coordination – total harmony of all body parts.

Body expression – natural. No forced style or unnatural movements.

Music in floor exercise

Music should be chosen with the utmost care. It should relate to the work done and should not be merely a background to the movements. Every little movement should have its place in the accompaniment. Music during tumbling or leaps should express the airiness and bounciness of the moves. In other words, music should be a picture of the exercise.

The music can start before the girl enters the floor exercise area and be playing while she walks to her position. This is good for setting the tone of the exercise. When she is ready, the actual exercise should start, being shown with a definite change somewhere in the music. However, the gymnast and the accompaniment should end together at the end of the exercise. The timers will stop their watches when the gymnast stops moving.

Penalties specific to floor exercise

Bad stumble or fall on the floor	1.0
Recovery of a fall with another body movement (roll, etc.)	0.5
Not covering the entire area	0.1
Difficult elements poorly spaced (all in the beginning or end)	0.1 - 0.3
Exercise not characteristic to the movements of the gymnast	0.1
Exercise too long	0.3
Exercise too short	0.05 per second under the minimum time
Starting the exercise, then stopping and starting again, unless it was the fault of the music (broken tape, wrong speed, etc.) or a technical error	1.0
Monotonous exercise	0.4
Music not in harmony with the exercise (entire exercise)	0.5
Loosing the rhythm of music for awhile during the exercise (each time) (the total deduction for this cannot exceed 0.5)	0.2
Stays in one area too long (each time)	0.1
Bad posture or body carriage	0.2
Turns not executed on toes	0.2
Slight lack of elevation	0.1
Bad lack of elevation	0.2
Landing heavy and noisy	0.2
Music not by one instrument	1.0
Movements done in series not following each other fast enough (pause in between) (plus losing superior difficulty credit in many instances)	0.2
Too much preparation for a tumbling move (pause, choppy steps)	0.1 - 0.2
Repeating of a missed move	0.5
Not finishing with the music	0.5

Losing balance, fingertips touching floor	0.5
Losing balance, supporting weight on hands, knees, etc.	1.0
Slight arm movements to maintain balance	0.1
More pronounced area or trunk movements to regain balance	0.3
Execution of back somersaults:	
low somie, under head level	0.1 - 0.2
under shoulder level	0.3 - 0.4
bad body position (not tucked enough, or poor layout, etc.)	0.2
Execution of back handsprings:	
bad body position	0.3 - 0.4
slight bend of arms (legs)	0.1 - 0.2
Poor direction (zigzag tumbling pass, etc.)	0.1 - 0.2

1. First optional routine – floor exercise

Judge this routine, giving a score in each category. You can use scratch paper for your notations or make them directly in this book. After coming up with a final score, think back to the routine and try to write at least one comment under weak points, another one under strong points. This practice takes more time and is usually not practical for actual judging situations, but it will sharpen the powers of observation of new judges. After awhile, the observation becomes automatic and can be recalled in case a justification of the score is needed. Also, try to recall and list some of the difficulties in the routine.

Category	***Point Value***	***Your Computations and Score***
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

1. First optional routine – floor exercise

Compare your scores and comments to the ones given by the panel of expert judges. Try to see where you were too strict or too easy, and why. Did you catch the difficulties? Were you aware of the weak and strong points of the routine? If your final score was outside of the acceptable range, try to find out where you went off, and understand what happened. Discuss it with the other members of your training group.

Now start the projector again and take another look at the routine (it will be shown once more), trying to see things that you missed the first time around.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.1 - 0.3
Composition	0.5	0.1 - 0.2
Technical Execution and Amplitude	3.0	0.0 - 0.5
General Impression	1.0	0.1 - 0.3
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		2.3 - 3.3

Difficulties	*Weak Points*	*Strong Points*
1. Double pirouette – M 2. 1/2 turn on hands – M 3. Handspring-headspring-headspring combination – M 4. Handstand forward roll followed by a leap – M	Poor technique in dance and tumbling stunts No amplitude (stretch of the limbs) Bad posture No change of pace in the routine No floor work	Some interesting dance combinations (though very poorly executed)

2. Second optional routine – floor exercise

Judge the routine as you did before, filling in all the spaces for scores and comments.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

2. Second optional routine – floor exercise

Compare your results to the acceptable range worked out by the panel of judges. Were you out of range by much? Where did it happen? Did you catch all the difficulties and breaks?

Start the projector and take another look at the routine. Try to see the things that you missed the first time.

The scores given below are the *acceptable ranges.* For best results, try to hit the exact middle. For example, acceptable range for this routine is 5-5 to 6-5. The best score for the routine would be 6.0, with 5.5 the lowest and 6.5 the highest a judge should award.

Category	***Point Value***	***Acceptable Range of Scores***
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	0.4 - 0.8
Composition	0.5	0.1 - 0.3
Technical Execution and Amplitude	3.0	0.6 - 0.8
General Impression	1.0	0.4 - 0.6
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		5.5 - 6.5

Difficulties

1. Front handspring-mounter – M
2. Neck arch-up – M
3. Full pirouette on hands – M
4. Front aerial – S
5. Arch jump – M
6. Roundoff-back handspring-somie – S

Weak Points

Repetitions in the beginning of the routine
Poor technique in tumbling (whip-back somie, etc.)
Heavy landings
Not enough change of level (floor work)
Difficulties not evenly spaced throughout the routine
Not enough variety of moves

Strong Points

Good amplitude and body movements in dance at the beginning of the routine
Shows elegance (at the beginning again)
Nice use of arms

3. First additional optional routine – floor exercise

Follow the same procedures as before. These additional optional routines are SHOWN ONLY ONCE, in order to simulate actual judging conditions.

Judge the routine, fill out all the spaces, then turn the page and compare your results with the master panel.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

3. First additional optional routine – floor exercise

Compare your scores and comments to the ones given below. Since these routines are shown only once, you will not have a chance to look at them again.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	0.5 - 0.8
Composition	0.5	0.2 - 0.4
Technical Execution and Amplitude	3.0	0.7 - 1.0
General Impression	1.0	0.5 - 0.7
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		5.9 - 6.9

Difficulties

1. Dive handspring – M
2. Yogi handstand – M
3. Roundoff two back handsprings – S
4. Aerial cartwheel – S
5. Two front handsprings – M
6. Cartwheel, cut-away split – M

Weak Points

Knees and ankles relaxed
Stiff use of arms and upper body
Lack of grace and elegance
Lack of amplitude and speed in tumbling

Strong Points

Interesting composition
Good change of pace and level
Working WITH the music
Variety of moves

4. Second additional optional routine – floor exercise

Follow the same precedures as before.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

4. Second additional optional routine – floor exercise

Compare your scores and comments. By now, your scores should be better than in the beginning.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	0.8 - 1.0
Composition	0.5	0.3 - 0.4
Technical Execution and Amplitude	3.0	0.9 - 1.5
General Impression	1.0	0.6 - 0.7
Fails, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		6.6 - 7.6

Difficulties

1. Aerial cartwheel – S
2. Valdez – M
3. Toe rise – M
4. Back walkover to scale – M
5. Pirouette on hands – M
6. Roundoff two back handsprings – S
7. Dive handspring – M

Weak Points

Break on attempted illusion
Falling out of pirouette on hands
Not always following the music
Mechanical presentation

Strong Points

Light tumbling
Nice use of arms and upper body
Good amplitude (body extension)
Nice composition and change of pace

5. Third additional optional routine – floor exercise

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

5. Third additional optional routine – floor exercise

In filming the additional optional routines, the camera was held in one position, instead of following the gymnast and always trying to show the best view of the presentation. This was another attempt to simulate actual judging conditions, where the judge sits in a specified chair and views the entire routine from there. Due to this, some mistakes in the routines will be more obvious than others.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	3.0
Originality	1.5	0.8 - 1.1
Composition	0.5	0.2 - 0.4
Technical Execution and Amplitude	3.0	1.2 - 1.6
General Impression	1.0	0.7 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	-0.5 (not finishing with music)
TOTAL SCORE		5.4 - 6.4

Difficulties	*Weak Points*	*Strong Points*
1. Butterfly – S	Poor technique in tumbling	Good amplitude in dance
2. Roundoff-back handspring – M	Poor amplitude in tumbling (except dive cartwheel)	Elegance
3. Switch leg split leap – M	Several losses of balance	Lightness of leaps, good bounce and height
4. Dive cartwheel – M	Prepares too long for some individual passes	Good presentation
5. Two front handsprings – M	Not with music at the end	Good use of arms

6. Fourth additional optional routine – floor exercise

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

6. Fourth additional optional routine – floor exercise

Compare your scores and comments to the findings of the master panel. Do you understand where the major differences are? Are you getting to know your strengths and weaknesses as a floor exercise judge?

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	0.7 - 1.0
Composition	0.5	0.2 - 0.3
Technical Execution and Amplitude	3.0	1.1 - 1.5
General Impression	1.0	0.6 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		6.6 - 7.6

Difficulties	*Weak Points*	*Strong Points*
1. Back somie – S	Poor technique in tumbling (somie, aerial, etc.)	Good floor combinations
2. Aerial cartwheel – S	Head down too much	Works with the music
3. Handstand to chest roll – M	Somewhat mechanical and uncertain in presentation	Good coverage of the area
4. Front walkover with one leg held high – M	Lack of arm and upper body movements	Elegance in slow work
5. One back handspring – M		In general, good body extension
6. Butterfly – S		

7. Fifth additional optional routine – floor exercise

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

7. Fifth additional optional routine – floor exercise

Were you able to distinguish and list some of the weak points as well as strong points? Did you catch and were you able to list all the difficulties?

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	1.2 - 1.4
Composition	0.5	0.4 - 0.5
Technical Execution and Amplitude	3.0	1.7 - 2.0
General Impression	1.0	0.7 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	-0.2 (for not being with the music in the pass following the yogi handstand)
TOTAL SCORE		7.7 - 8.4

Difficulties	*Weak Points*	*Strong Points*
1. Twisting butterfly – S 2. Layout back somersault – S 3. Toe rise – M 4. Illusion to split – M 5. Side somie – S 6. Aerial cartwheel – S 7. Front aerial – S 8. Yogi handstand – M 9. 2 back handsprings – S	Tumbling could be cleaner Loss of balance in yogi, followed by being out of rhythm Small execution errors here and there	Interesting, original work Good use of arms, upper body, and head Good amplitude (could be better in tumbling and leaps) Good presentation, showing elegance and beauty of movement

BALANCE BEAM

Characteristics

A beam routine should contain the following elements:

1. balance
2. running steps
3. hops and jumps
4. leaps with great amplitude and height
5. turns (full as well as half)
6. gymnastic and dance connections
7. elements of difficulty

Jazz should be used very sparingly and only if it does not look like "night club" type of work. Often the girl's body build determines whether she can use jazz steps or not. The last word on the beam is ELEGANCE and beauty of movement. Hip swivels should be avoided, so should exaggerated modern dance moves. Ethnic steps can be used sparingly for variety.

The beam should be worked in its entirety. Difficult elements should be logically distributed throughout the exercise. Support positions are considered stops and should be utilized as such (support elements should definitely by a part of the exercise). A maximum of three stops are allowed in the exercise, but there is no penalty if no stops are taken at all, provided some support work is shown – for example cartwheels or walkovers, which do not require a stop in the inverted position.

Mount and dismount should correspond to the difficulty level of the exercise. Taking a fall for a dismount is considered the same as the dismount being too easy, with a deduction of 0.3 - 0.5.

One extra run is allowed in attempting to mount the beam, providing the girl does not touch the beam with any part of her body. Otherwise the penalty is 0.5. In case of a fall the girl has 10 seconds to remount, or her exercise has to be terminated at that point.

Duration

The time limit is 1 minute 20 seconds to 1 minute 45 seconds. In leaping or jumping type mounts, the time is started when the competitor's feet leave the floor or the board. In mounts requiring hand support, the time is started when hands are placed on the beam. Forward roll mounts are not considered hand support mounts, since the arms do not support the body for any length of time. (In case of doubt, start the watch when competitor's feet leave the ground.)

First signal is sounded at 1 minute 40 seconds. The second signal comes at 1 minute 45 seconds. By that time the girl must have left the beam or she will be penalized for overtime. She can arrive on the floor after the signal has sounded.

Execution

Three important things to watch for in execution:

1. Attitude of the body
2. Rhythm of the exercise
3. Technical execution

Look for touching the beam on the side for keeping balance, especially for touching the side of the beam with one foot after executing a backward roll, since not all the judges will be in position to see it. Forward rolls should be executed WITHOUT a pause on the back. The hand position is not important; hands can be on top of the beam or underneath, as long as the roll is CONTINUOUS. Penalty is 0.2 for a stop in the roll.

Penalties specific to balance beam

Fall on the beam or off the beam	0.5
Lightly touching beam with hands to maintain balance	0.3
Weight on hands (leaning on the beam)	0.5
Foot on the side of the beam for balance	0.4
Repetition of a missed element	0.5
Movements of trunk to maintain balance	0.3
Unnecessary movements of arms or legs to keep balance	0.2
Each excessive stop	0.2
Leaps without amplitude	0.2
Turns uncertain or dropping the heel early	0.2
Monotonous passes (each time)	0.2
Monotonous exercise	0.5
Gymnast on the beam after the second signal (the judges will stop watching her as the second signal rings)	0.3
Routine too short	0.05 for each second under time
Coach walking along the beam during an exercise	0.3
Hop after a dismount	0.2
Slight loss of balance	0.1 - 0.2
A small step after the dismount	0.1
1/4 turn upon landing to regain balance	0.2
Many steps to regain balance	up to 0.5
Fall on knees	0.5
Fall on pelvis or support on hands	1.0
Mount or dismount too easy	0.3 - 0.5
Mount or dismount the same as compulsory	0.3

Spotting, even a light touch	1.5
Coach talking to gymnast	0.5
Coach signaling to gymnast	0.3

1. First optional balance beam routine

Watch the routine carefully and try to catch the deductions as well as the difficulties executed. Unless otherwise stated, the time of the routine will be correct.

Award points in each category, total them and come up with a score.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

1. First optional balance beam routine

Check your scores against the ones awarded by the master panel. Were you far off? If yes, where? Did you catch the difficulties? Subtract for the fall?

Remember, scores here are the ones AWARDED for what she did, NOT deductions for what she did not do.

Now look at the routine once again and try to catch things you missed the first time around.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	1.5
Originality	1.5	0.0 - 0.5
Composition	0.5	0.1 - 0.2
Technical Execution and Amplitude	3.0	0.2 - 0.5
General Impression	1.0	0.2 - 0.3
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	-0.5 (fall)
TOTAL SCORE		1.5 - 2.5

Difficulties	*Weak Points*	*Strong Points*
1. Backward head roll – M 2. Roundoff dismount – M 3. Forward roll – M	Unsteady, wobbly Not getting off the beam Repetitions of simple steps Slow and dull routine Stop in forward roll Lifeless presentation	Legs straight most of the time Shows good form in slow work

2. Second optional balance beam routine

Judge the routine, awarding points in each category. Try to catch at least four of the difficulties, if the routine has that many.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

2. Second optional balance beam routine

How many difficulties did you catch? What was the biggest weakness of the routine?

Check your scores against those of the master panel and then look at the routine again.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.9 - 1.3
Composition	0.5	0.2 - 0.3
Technical Execution and Amplitude	3.0	0.7 - 1.0
General Impression	1.0	0.4 - 0.6
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		4.2 - 5.2

Difficulties

1. Leap on end mount – M
2. Pull out of the split – M
3. Handstand – M
4. Jump 1/2 turn – M
5. Cartwheel – M
6. Japanese turn – M
7. Backward roll – M
8. Valdez dismount – M

Weak Points

Lacks grace
Jerky execution
Too many stops
Wobbly
Most difficulties poorly executed (handstand, cartwheel, etc.)
Major break in dismount

Strong Points

Some good leaps and jumps
Some good combinations
Fast moving
Original

3. First additional optional balance beam routine

Continue with the procedure, but remember that these additional optional routines are shown only once.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

3. First additional optional balance beam routine

Check your scores against the ones given by the master panel. Are you getting closer to their evaluations? Where are your strengths and weaknesses as a judge?

Did you list at least one comment under weak points and strong points?

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.5 - 0.8
Composition	0.5	0.2 - 0.3
Technical Execution and Amplitude	3.0	0.7 - 1.1
General Impression	1.0	0.4 - 0.5
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		3.8 - 4.8

Difficulties	*Weak Points*	*Strong Points*
1. Leap on the end mount – M	Lack of grace	Some interesting combinations
2. Cartwheel – M	Stiff arms	
3. Backward head roll – M	Wobbly	Some nice jumps
4. Forward roll – M	Head down	
5. Japanese turn – M	No credit for attempted handstand	
6. Windy dismount – M	Needs change of pace	
	Lack of extension in limbs	

4. Second additional optional balance beam routine

NOTE: This routine is 12 seconds under minimum time.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Fails, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

4. Second additional optional balance beam routine

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.1 - 0.4
Composition	0.5	0.2 - 0.3
Technical Execution and Amplitude	3.0	1.0 - 1.4
General Impression	1.0	0.2 - 0.4
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	-0.6 (for under minimum time)
TOTAL SCORE		2.9 - 3.9

Difficulties	*Weak Points*	*Strong Points*
1. Side split mount – M	Head down	Good leg flexibility
2. Cartwheel – M	Wobbly	Good technique in
3. Backward head roll – M	Uncertain presentation	difficult movements
4. Forward roll – M	Hesitant, unsure at times	(cartwheel, windy)
5. Windy dismount – M	No amplitude in connecting moves	

5. Third additional optional balance beam routine

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

5. Third additional optional balance beam routine

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	3.0
Originality	1.5	0.9 - 1.3
Composition	0.5	0.4 - 0.5
Technical Execution and Amplitude	3.0	1.0 - 1.4
General Impression	1.0	0.6 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	-0.5 (for the fall)
TOTAL SCORE		5.3 - 6.3

Difficulties

1. 1/2 Japanese turn to split mount – M
2. Back walkover – M (stop in between - no superior credit
3. Needle scale – M
4. Forward roll – M
5. Handstand – M
6. Cartwheel – M
7. Aerial dismount – S

Weak Points

Limp arms at times
Slow work
Poor cartwheel and hand-stand
Bent knees at times
No amplitude in leaps

Strong Points

Good shoulder extension
Shows grace and elegance
Some good combinations
Good dismount

6. Fourth additional optional balance beam routine

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

6. Fourth additional optional balance beam routine

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	4.0
Originality	1.5	1.1 - 1.4
Composition	0.5	0.4 - 0.5
Technical Execution and Amplitude	3.0	1.5 - 1.7
General Impression	1.0	0.7 - 0.9
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		7.7 - 8.4

Difficulties

1. Handstand mount – S
2. Back walkover – M
3. Backward head roll – M
4. Split leap – M
5. One arm cartwheel (far arm) – S
6. Handstand – M
7. Forward roll – M
8. Needle scale – M
9. Illusion – S
10. Aerial dismount – S

Weak Points

Head down at times
Not quite lively enough
Some bad wobbles
Medium break after back walkover

Strong Points

Original
Good leg extension
Nice arms
Good presentation

UNEVEN PARALLEL BARS

Characteristics

The exercise on the bars must be light and feminine. There should be no heavy work, obvious strength, or static movements. The routine should consist of continuous swinging movements with variations, shifting from bar to bar, work around both bars, and hand changes on one bar. Swing, continuous movements, and pure technique result in a seemingly effortless exercise. Support, standing, or sitting positions should be very short and used when required by a specific skill. Sitting positions on the bar unless necessary for that skill should be penalized as extra stops.

Arms and legs should be stretched at all times. Only two stops for great concentration are allowed in an exercise. They should occur prior to very difficult elements or the dismount. For other unjustified stops, the penalty is 0.2 each time.

The exercise cannot be repeated, unless the apparatus was at fault or a technical error occurred in the organization of the meet.

Only one extra run is allowed for the mount, provided the girl has not touched the bars or run under them. She can touch the beatboard. In case of a fall, the competitor has to remount within 30 seconds.

Penalties specific to the bars

Repetition of missed difficulty	0.5
Fall off the bars or fall on the bars	1.0
Missing the mount and touching the bars or running under them	1.0
Loosing the grip with one hand while in suspension (eagle, etc.) but regaining the grip without touching the low bar	0.5
The same situation, but touching the bar with body or pushing off with free hand	1.0
Slightly brushing feet against the bars	0.1 - 0.2
Slight slip of hand or foot (no fall)	up to 0.5
Each unjustified stop	0.2
Each unjustified swing (intermediate swing)	0.5
Same mount or dismount as compulsory	0.3
Mount or dismount too easy	0.3 - 0.5
Brushing the floor with feet during glide kip	0.1 - 0.3
Taking weight on the feet (stopping forward momentum)	up to 1.0
Warming up during judges conference	0.5

Coach helps on landing (after the girl has landed)	0.5
Coach catches the girl during the dismount while she is in the air, even after she has left the bars (during hecht, etc.)	1.5
Coach or competitor making signals to the girl	0.3
Coach talking to gymnast while she is on the bars	0.5
Coach touches gymnast while spotting, however lightly	1.5
Slightly unbalanced landing	0.1
Many running steps to catch balance	up to 0.5
Hands touch the mat upon dismounting	0.5
Weight on hands	1.0
Falling on the knees	0.5
Falling on pelvis or another part of the body	1.0

Taking a fall as a dismount – same as dismount being too easy.

1. First optional uneven bar routine

Judge this routine, then turn the page, look at the evaluation of the master panel, and take another look at the routine. It is shown twice.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

1. First optional uneven bar routine

Here are the scores that the master panel awarded for this routine.

Remember this in regard to intermediate swings – if an intermediate swing is used as the take-off for a move, the penalty is only 0.3. However, if the swing does not lead into anything, but is just a plain empty swing, penalize the entire 0.5.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	0.5
Originality	1.5	0.1 - 0.4
Composition	0.5	0.1 - 0.2
Technical Execution and Amplitude	3.0	0.2 - 0.6
General Impression	1.0	0.2 - 0.4
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		1.1 - 2.1

Difficulties	*Weak Points*	*Strong Points*
1. Cast wrap around hip circle – M	Poor technique in kips (muscles up)	None
	No amplitude in moves	
Note: glide kip to stop is basic.	Stops and intermediate	
Glide kip to another move is M.	swings	
Since the handstand at dismount	Bad combinations	
was not shown, it is basic.*	Dull routine	

*The same goes for kip from low to high. If it is followed by a stop, it is considered a basic move.

2. Second opt'onal uneven bar routine

Proceed as before. This routine is shown twice.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

2. Second optional uneven bar routine

Compare your results, then look at the routine again. Concentrate on recognizing poor technique.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.4 - 0.7
Composition	0.5	0.2 - 0.3
Technical Execution and Amplitude	3.0	0.4 - 0.7
General Impression	1.0	0.2 - 0.5
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		3.2 - 4.2

Difficulties	*Weak Points*	*Strong Points*
1. Glide single leg kip up – M 2. Eagle catch – M 3. Sole circle – M 4. Handstand to backward hip circle – M	No extension in glide No amplitude in movements Very poor technique, especially in the sole circle Stops and intermediate swings	Some interesting combinations

3. First additional optional uneven bar routine

Continue to follow the same procedures, being especially aware of stops and intermediate swings.

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

3. First additional optional uneven bar routine

Compare the results. This routine, as all additional optional routines, is shown only once, in order to simulate actual judging conditions.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	1.0
Originality	1.5	0.3 - 0.5
Composition	0.5	0.1 - 0.2
Technical Execution and Amplitude	3.0	0.5 - 0.9
General Impression	1.0	0.2 - 0.5
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	- - - - - - - -
TOTAL SCORE		2.1 - 3.1

Difficulties	*Weak Points*	*Strong Points*
1. Eagle catch – M 2. Dismount – M	Stop after glide kip – no difficulty Little amplitude in moves (holding back) Poor technique in kips Stops, intermediate swings Short routine	Generally good leg extension Combinations well put together

4. Second additional optional uneven bar routine

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

4. Second additional optional uneven bar routine

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.6 - 0.8
Composition	0.5	0.3 - 0.4
Technical Execution and Amplitude	3.0	1.3 - 1.8
General Impression	1.0	0.6 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		4.8 - 5.8

Difficulties	*Weak Points*	*Strong Points*
1. Glide single leg shoot through - 2. Dislocate – M 3. Eagle catch drop glide kip – M 4. Dismount – M	Presentation choppy at times Pauses Short routine	Nice leg extension Good combinations Clean technique (most of the time) Nice dismount sequence

5. Third additional optional uneven bar routine

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

5. Third additional optional uneven bar routine

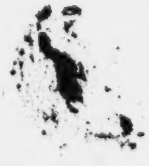
Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	2.0
Originality	1.5	0.5 - 0.8
Composition	0.5	0.3 - 0.4
Technical Execution and Amplitude	3.0	0.6 - 1.0
General Impression	1.0	0.6 - 0.8
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		4.0 - 5.0

Difficulties	*Weak Points*	*Strong Points*
1. Glide kip cast to stan[illegible]	Bad extension	Continuous and swinging most of the time
2. Sole circle – M	Careless presentation	
3. Eagle catch – M	Bad body posture	Some difficult combinations
4. Sole circle, switch gli[illegible] (since the individual mo[illegible] have been executed before, combination gets the credit)	No elegance Poor dismount Not showing moves to the fullest extent (rushing)	
5. Hecht – M		

6. Fourth additional optional uneven bar routine

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***



STOP THE PROJECTOR AND TURN THE PAGE

6. Fourth additional optional uneven bar routine

Compare your scores and see in what area you are off most. Pay special attention to that area next time.

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	3.0
Originality	1.5	0.9 - 1.1
Composition	0.5	0.4 - 0.5
Technical Execution and Amplitude	3.0	1.6 - 2.0
General Impression	1.0	0.6 - 0.9
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	--------
TOTAL SCORE		6.5 - 7.5

Difficulties	*Weak Points*	*Strong Points*
1. Forward hip circle – M	Mount too easy	Good extension
2. Reverse drop glide kip – M	Break in the mount	Good technique (eagle,
3. Free hip circle – S	(touching the high bar)	dismount sequence)
4. Eagle catch drop glide kip – M	A few pauses	Working the bars light
5. Forward seat circle – M	Knees bent at times	and flowing
6. Back straddle – M	Lacking one superior move	
7. Hecht – M		

7. **Fifth additional optional uneven bar routine**

Category	*Point Value*	*Your Computations and Score*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	
Originality	1.5	
Composition	0.5	
Technical Execution and Amplitude	3.0	
General Impression	1.0	
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0.5 Signals—0.3	
TOTAL SCORE		

Difficulties ***Weak Points*** ***Strong Points***

STOP THE PROJECTOR AND TURN THE PAGE

Category	*Point Value*	*Acceptable Range of Scores*
Difficulty 2 superior—1.0 4 medium—0.5	4.0	3.0
Originality	1.5	0.7 - 1.1
Composition	0.5	0.3 - 0.4
Technical Execution and Amplitude	3.0	0.8 - 1.2
General Impression	1.0	0.6 - 0.7
Falls, Spotting, etc.	Fall—1.0 Spotting—1.5 Talking—0. Signals—0.3	-1.0 (fall)
TOTAL SCORE		4.4 - 5.4

Difficulties	*Weak Points*	*Strong Points*
1. Glide kip double cut catch glide kip – S 2. Forward seat circle – M 3. Stalder turn – M 4. Kip to high bar – M 5. Eagle catch – M 6. Hecht – M	Pauses and intermediate swings Unsure presentation	Good extension Good technique, especially in the mount Signs of elegance in the presentation Some interesting and hard combinations

VAULTING

General characteristics and regulations

All vaults must be executed by placing the hands on the horse. The girl can execute two vaults, the same or different. The best score counts. She must announce the vault in advance. The gymnast must then execute that particular vault or face extra deductions. (The vault will still count.)

For example, the gymnast announces a layout straddle and performs a horizontal straddle. Layout straddle is worth 9.0, but the penalty for being horizontal when layout is called is 2.0. This penalty will be deducted before any other deductions are computed. The other deductions will now come out of 7.0 instead of 9.0. In contrast, the value of a horizontal straddle is 8.0. Since she was not sure of reaching the layout position, she should have announced a horizontal straddle.

In another example, the girl announces a horizontal straddle and gets up to layout position. There will be no deductions for changing the vault, since she executed a more difficult one, but all deductions will still come out of the announced vault, in this case the horizontal straddle, 8.0. She will receive no extra credit for executing the layout.

A vaulter is allowed one false start for her two vaults. If she touches the horse, it is counted as one of her two vaults. She can touch the beatboard, which is not considered a part of the horse.

Types of vaults

All vaults can be put into three categories:

1. Horizontal vaults (layouts and lower vaults)
2. Vertical vaults (handstand and cartwheel)
3. Twisting vaults

Turning or twisting vaults can in turn be divided into three categories:

a. Twist during preflight
b. Twist during afterflight
c. Twist in both places

Phases of a vault

The two main phases are:

1. Preflight
2. Afterflight.

1. Preflight

The function of the preflight is to raise the body and convert part of the horizontal force (run) into the vertical force (raise). The mechanics of vectors and resultant of forces should be well understood by all coaches and gymnasts. Contact with the board should be made with body at vertical, arms up, and center of gravity over the base of support (hips over balls of feet, not ahead of them). Avoid leaning forward upon take-off.

Different vaults require slightly different take-offs. For handspring vaults the hurdle should be relatively high and long, for layout vaults lower and shorter. Avoid too long and flat preflights (board too far for the speed of the gymnast), and also TOO HIGH ONES. After a certain point

the entire vault will suffer, because there is not enough horizontal speed left to get off the horse *fast* and have a high afterflight.

2. Afterflight

Afterflight is very important, because it makes a difference in good landing. In the past, the judges used to put more emphasis on good preflights and often tended to overlook afterflights. Now, the severest deduction is in the afterflight. It should be balanced (as long as the preflight, no longer) and high. Only a quick push-off from the horse with a very small push off angle can result in the high afterflight. The body must still be moving *up* during the push; it should not be settled on the hands. NO RIDING THE HORSE. A high afterflight ensures good landing, since there is sufficient time for the body to straighten out before contacting the floor.

Execution

In twisting vaults, all twists must be *completed* before reaching the *high-point* of the flight.

Hand position on the horse is important. Fingers should be in line with the direction of the body. Arms should be straight during the push-off. The push should come from the shoulders.

The place of landing from the vault depends on the size of the gymnast (long body lands further out), the push off, and the vault attempted. For example, the afterflight in yamashita cannot be as long as the preflight. For a good yamashita, a slightly shorter but high afterflight is needed.

The hecht is in a category by itself. There is a little more forward lean on the take-off, and the body stays at horizontal. The direction of the afterflight should be diagonally up. Due to the peculiarities of this vault, the preflight and afterflight cannot be balanced. Also, this vault calls for a *slight* pike in the preflight.

Penalties

Insufficient preflight	up to 1.5
Body bent in preflight (piked or arched)	up to 0.5
Using strength to get to the vertical position	up to 1.0
Body bent upon contact with the horse	up to 1.0
Arms bent in inverted support	up to 1.0
Stopping in inverted position	0.3 - 0.5
Not going through the vertical position (pancaking)	1.0
Arms, shoulders, and body not on the same line upon contact in vertical vaults (shoulders in front of the hands)	0.5
Insufficient push-off and afterflight	1.0 - 2.0
Releasing hands too late (riding the horse)	0.3 - 0.5
Pushing off alternately with both hands	up to 0.3
Bad direction of the vault and/or wrong hand placement	up to 0.5

Arms completely bent during the vault	2.5
Straightening of the body insufficient during the afterflight	up to 2.0
Touching the horse with feet (lightly)	up to 0.5
Landing heavy and uncertain	0.2
Unbalanced landing	up to 0.3
Falling on knees upon landing	1.0
Touching the floor with hands	0.5
Hands resting on the floor	1.0
Fall on pelvis	2.0
Falling back against the horse	1.5
Coach between board and horse	1.0
Aid of coach upon landing	2.0
Aid of coach during the vault	no score

A step or hop in the direction of the vault is permitted if it did not occur as a result of loss of balance. Many running steps upon landing can be penalized up to 0.5.

Specific penalties for layout vaults

Body below horizontal when hands contact the horse	3.5
Body at the horizontal	2.0
Body slightly above horizontal	up to 0.5
Straddling legs too soon (in straddle vault)	up to 0.5
Bent legs in a stoop	up to 1.0

Specific penalties for vaults with turns

Failing to pass through the vertical position	1.0
Arms, shoulders, and trunk not in the same line	up to 0.5
Lack of continuity in turning	up to 0.5
Late push off with hands due to late turning	0.5
Turns not completed before hands hit the horse	0.5
Turns not completed before landing	0.5

Specific penalties for yamashita

Afterflight does not rise (hips do not go up in afterflight) up to 0.5

Insufficient opening up in the afterflight up to 2.0

Values of the vaults

Bent Hip		Horizontal		Layout	
Squat	5.0	Squat	7.5	Squat	8.5
Straddle	5.5	Straddle	8.0	Straddle	9.0
Stoop	5.5	Stoop	8.0	Stoop	9.0

Face	5.0	Headspring	6.0
Flank	5.0	Vertical face vault	9.5
Rear	5.0	Handspring	9.7
Thief	5.0	Cartwheel	9.8

All vertical twisting vaults, hecht, hecht and yamashita – 10.0

Adding a 1/2 twist to vaults below 8.0 will increase the value by 0.5

Deductions for calling the wrong vault

Vault Called	Vault Executed	Value	Deduction	New Value
Layout squat	Horizontal squat	8.5	2.0	6.5
Layout squat	Below horizontal	8.5	3.5	5.0
Horizontal squat	Below horizontal	7.5	3.5	4.0
Layout stoop	Horizontal stoop	9.0	2.0	7.0
Layout stoop	Below horizontal	9.0	3.5	5.5
Horizontal stoop	Below horizontal	8.0	3.5	4.5

Straddle – the same as the stoop

Vertical vaults – if wrong vault is executed, deduct 0.5 from the value of the vault, plus execution deductions.

Twisting vaults – if wrong vault is expected (twists added or left out), deduct 0.5 from the value of the vaults, plus execution deductions.

Method of judging optional vaulting

The FIG divides the vault this time into two phases:

First Flight – Principle Parts

Take Off – position – arms – shoulders – legs – trajectory – lift of body

Arriving on the horse – position of the hands – arms – shoulders – hips – legs

Second Flight – Principle Parts

Repulsion – energy or force of repulsion – vitality of the reaction

Balance of the second flight as compared to the first (according to the vault executed)

Stretch and position of the body during the afterflight

Arrival – landing on the floor

General direction of the vault

General balance of the vault

This list of phases is rather difficult to work with during competition, since the vault must be instantly analyzed, the specific penalty quickly recorded, and the score rapidly computed. It is much easier to work with fewer categories. Most experienced judges follow one of the following two formulas:

Method 1 – a. Preflight

b. On Horse – repulsion

c. Afterflight

d. General body position and stretch during the entire vault

e. General balance – including direction and landing

With this method body position and stretch is evaluated in general, placing all deductions for faults in body position into one category.

Method 2 – a. Preflight

b. Execution on the horse

c. Afterflight

d. General balance – including direction and landing

With this method, all faults and corresponding penalties for body position and stretch are noted during the phase in which the fault occurred.

Example: Penalty for:

a. Incomplete turn during preflight taken from preflight phase

b. Poor stretch and body position while inverted taken during the execution on the horse phase

c. Insufficient stretch during afterflight taken during the afterflight phase.

d. Bent arms taken during the On Horse phase

The second method seems to be easier for the majority of judges. All deductions are memorized and, after announcement of the vault, the judge formulates a mental picture of what to expect. She then immediately penalizes those poor techniques with the proper amount placing the deduction on her judge's score sheet. It is again the responsibility of the meet officials to supply these score/work sheets.

Summary of penalties for optional vaulting

The gymnast must announce the optional vault to be performed, by selecting the corresponding jump number according to the International Table of Vaults and then showing the card to the judges. Calling the vault to the superior judge would be sufficient, unless otherwise specified. If a different vault is performed, the superior judge will announce the point value on which all judges must base their score.

Vaults over 9.0 points

If the called and performed vaults are two different vaults, the vaults performed will be the basis for the score. A 0.5 point deduction will be taken from the value of the vault performed.

Therefore, if a giant cartwheel value at 9.8 is called and the gymnast executes a handstand-pivot cartwheel valued at 10.0, the judge would deduct 0.5 from 10.0 leaving 9.5. Other deductions for execution would be taken from the 9.5 figure.

Vaults 9.0 points and under (Straddle, Stoop, Squat)

The gymnast will call the vault "with the designation of the type of preflight (layout, horizontal, bent hip)".

Straddle	Layout:	9.0	Horizontal:	8.0	Pike:	5.5
Stoop	Layout:	9.0	Horizontal:	8.0	Pike:	5.5
Squat	Layout:	8.5	Horizontal:	7.5	Pike:	5.0

The judge will deduct 0.5 points only if an entirely different vault from the vault called is executed.

a. For performance of a stoop vault when a form of the straddle or squat is called.

b. For performance of a straddle vault when a form of the stoop or squat is called.

c. For performance of a squat vault when a form of the straddle or stoop is called.

0.5 point will NOT be deducted for performing the vault with a higher elevation than called.

Specific penalties for vaults under 10 points

The lower vaults not listed by FIG have been carefully selected and assigned values (recommended by DGWS – USGF) in order to:

A. Encourage performance and perfection of these vaults requiring techniques and progressions leading up to the 9.0 and 10.0 vaults.

B. Encourage performance in competition of the vault that the gymnast is most capable of executing properly.

SAMPLE JUDGES WORKSHEET IN VAULTING

Judging vaulting differs somewhat from judging the other three events. A girl executes two vaults, which are scored separately, and the higher average counts. The highest score a vault can earn is its difficulty value. All execution and technique deductions are subtracted from it. This necessitates a negative judging philosophy for vaulting, even if the judge uses the positive philosophy in all other events.

Each vault is judged against the perfect execution. Therefore, a judge should be familiar with the mechanics of vaulting (in order to know what is possible or not possible in mechanical terms) and should have seen some high level vaulting (for a point of reference). A beginning judge without this background will often find vaulting hardest to judge, because she either scores poor vaults too high (not having seen anything better) or expects mechanical miracles and never gives relatively good vaults what they deserve.

Judges Worksheet
Vaulting

Name of the Judge Nancy Spencer

Competitor	Vault No.	Vault No.	Deductions	Score
Barbara Corbin	1 / 2	8.0 / 10.0	.1.3.5.2.2 8.0 − 1.3 = 6.7 10.5.3.5.2 10.0 − 2.5 = 7.5	6.7 / 7.5

1. Optional vaulting – first girl, first vault

Look at the vault carefully, take a mental picture of it, stop the projector, play that mental picture back to yourself (several times), and judge the vault. You can make comments or actually list deductions in each category below. Then figure out your score.

Remember, all deductions will come out of the value of the vault. Whatever is left, after all the deductions are subtracted, is the score for the vault.

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR AND SCORE THE VAULT

Now judge the second vault.

2. Optional vaulting – first girl, second vault

Follow the same procedure as before. Look at the vault, take a mental picture of it, turn off the projector, and judge the vault. Then turn the page and compare your scores.

NOTE: Due to a technical error in filming, the girls will appear on the screen very fast. The camera does not follow their run. Please be prepared for this. The mistake will be corrected in additional optional vaults.

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare the scores.

1. Optional vaulting – first girl, first vault

Compare your score to the one awarded by the master panel. The panel did not break down the score it gave, but wrote down general comments for each category. Refer back to specific penalties in vaulting for maximum deductions for each fault listed by the panel, then deduct according to the severity of this fault as shown on the film.

For example, is the preflight 1/2 as good as it could have been? 1/4 as good? Almost perfect? What is the penalty for lack of preflight? How much of the deduction should you apply in this case?

Vault Called	Handspring	***Vault Executed***	Handspring
Value	9.7	***Value***	9.7

Comments on Execution

Preflight	Almost no preflight Using strength to get to vertical Form break – legs apart
Execution on the Horse	Arms bent in inverted support (not the entire time) Stopping in the inverted position Big arch, legs apart
Push Off and Afterflight	No push off or afterflight (arches over and falls off); Staying on the horse too long; Releasing hands too late; Legs apart
Landing and General Balance	Good

SCORE | 2.4 - 3.0 |

Note: Handle form breaks similar to other events. Legs coming apart, toes not pointed, etc., should be penalized 0.1 - 0.5 or more, according to severity (small, medium, or serious execution faults).

Compare your scores for her second vault.

2. Optional vaulting – first girl, second vault

Did you know how to handle this case?

Vault Called	Handspring	***Vault Executed***	None
Value	9.7	***Value***	0

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE | 0 |

This vault will count as her second try, but the score is 0. A beginner, working above her potential, could come up with two 0's.

Go on to the next vaulter.

3. Optional vaulting – second girl, first vault

Follow the usual procedure. Once again, the vaulters appear on your screen very fast.

Vault Called Headspring ***Value*** 6.0	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR AND SCORE THE VAULT

Now judge the second vault.

4. **Optional vaulting – second girl, second vault**

Vault Called Headspring ***Value*** 6.0	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare your scores.

3. Optional vaulting – second girl, first vault

How did you do? Most beginning judges score headsprings too low, since they expect more preflight and afterflight than is possible in a headspring vault. Headspring is different from other vaults in many respects. There is less pre and afterflight, and there is a stop on the horse (though this stop should not be overly long). The deductions in these categories have to be tempered with the understanding of what is mechanically possible in this vault.

Vault Called	Headspring	***Vault Executed***	Headspring
Value	6.0	***Value***	6.0

Comments on Execution

Preflight	Could be somewhat higher and longer
Execution on the Horse	Stays on the horse slightly too long
Push Off and Afterflight	Hips do not raise enough in the afterflight Not enough upward momentum
Landing and General Balance	Small step

SCORE | 4.2 - 5.0 |

4. Optional vaulting – second girl, second vaul

Was this headspring better or worse than the first one? In case both vaults executed by a competitor are the same, judges often compare the technique and execution of one vault to the other. This makes the scoring of the second vault easier and faster.

What points were better? What points were worse?

Vault Called	Headspring	***Vault Executed***	Headspring
Value	6.0	***Value***	6.0

Comments on Execution

Preflight	Could be higher and longer
Execution on the Horse	Good
Push Off and Afterflight	No push with head and arms No raise at all in the afterflight Drops "dead" off the horse
Landing and General Balance	Better

SCORE 3.6 - 4.2

Look at these vaults again.

5. Optional vaulting – third girl, first vault

Since judging vaulting needs more practice than most other events, we will show one more vaulter twice in each vault.

Due to a bad camera angle, this girl also appears on the screen very fast and her ankles are cut off the picture. We will presume that her toes are pointed.

Vault Called	Cartwheel	***Vault Executed***
Value	9.8	***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR AND SCORE THE VAULT

Now judge her second vault.

6. **Optional vaulting – third girl, second vault**

Vault Called Cartwheel ***Value*** 9.8	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

5. Optional vaulting – third girl, first vault

In this vault, the competitor uses a common beginners technique for speeding up the vault – whipping over the horse, instead of letting the speed of the run, good preflight, and correct push off angle carry her over. The faster and lower afterflight is a good sign that a body whip was used. There is no definite set deduction for this fault, but judges should recognize it and be less impressed by the fast afterflight it produces.

Vault Called	Cartwheel	***Vault Executed***	Cartwheel
Value	9.8	***Value***	9.8

Comments on Execution

Preflight	Legs coming apart (due to twisting right off the board)
Execution on the Horse	Whips over
Push Off and Afterflight	Shorter and lower than preflight Using bent elbows to push off (the push should come from a shoulder shrug)
Landing and General Balance	Pikes slightly before landing Slightly unbalanced landing

SCORE 7.5 - 8.2

Turn the page and compare the scores for the second vault.

6. Optional vaulting – third girl, second vault

Was the overall timing of this vault better?

This vault was not whipped over, and therefore produced a slower afterflight. The overall timing of the vault was better. However, due to the slowness of the vault, other mistakes showed up, which put this vault in total slightly below the first one.

Vault Called	Cartwheel	***Vault Executed***	Cartwheel
Value	9.8	***Value***	9.8

Comments on Execution:

Preflight	Preflight and timing of the twist were better
Execution on the Horse	Legs still slightly apart Elbows slightly bent Stays on the horse slightly too long
Push Off and Afterflight	Not enough push and afterflight
Landing and General Balance	Slightly unbalanced landing Small step

SCORE | 7.2 - 7.9 |

Go on to the next vaulter.

From now on, each vault will be judged and compared with the master scores before going on to the next one. Since both procedures are used in judging (scoring both vaults before sending in scores, or sending in the score for each vault separately), *both* methods are used here.

7. Additional optional vaults – first girl, first vault

These vaults are shown only once each, but the camera follows the full run of the girl, which will give the judge more time to get set for the vault.

Notice that since the value of this vault is only 5.5 (or about half of the value of a 10.0 vault), the maximum deductions in each category should be tempered accordingly. The deductions are given for 10.0 vaults, and should be tempered according to the difficulty value of the vault.

Vault Called	Bent hip straddle	***Vault Executed***
Value	5.5	***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE [ ]

STOP THE PROJECTOR

Turn the page and compare scores.

7. Additional optional vaults – first girl, first vault

Were you able to temper your deductions? This may take a little practice, since there are no hard and fast guidelines to follow, only common sense.

A good general guide is to use about 1/2 of the maximum deduction for 5.0 and 5.5 vaults, 3/4 for 7.5 and 8.0 vaults, and so on.

For example, the maximum penalty for insufficient preflight in a 10.0 level vault is 1.5. For a 5.5 vault, the maximum should be about 0.7 or 0.8.

Vault Called	Bent hip straddle	***Vault Executed***	Bent hip straddle
Value	5.5	***Value***	5.5

Comments on Execution

Preflight	Almost as good as it could be
Execution on the Horse	Upon hand contact, hips could be higher
Push Off and Afterflight	Afterflight could rise more Nice opening up from the straddle position during afterflight
Landing and General Balance	Step

SCORE | 4.1 - 4.8 |

Go on to the next vault.

8. Additional optional vaults – first girl, second vault

Continue to follow the established procedures.

Vault Called	Bent hip straddle	***Vault Executed***
Value	5.5	***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

8. **Additional optional vaults – first girl, second vault**

Was this vault better than the first one? If yes, in what ways?

Vault Called	Bent hip straddle	***Vault Executed***	Bent hip straddle
Value	5.5	***Value***	5.5

Comments on Execution

Preflight	Better
Execution on the Horse	Hips were higher
Push Off and Afterflight	Better
Landing and General Balance	Step

SCORE | 4.5 - 5.2 |

Go on to the next vaulter.

9. Additional optional vaults – second girl, first vault

Proceed as before. Remember that the camera follows these vaulters during their entire approach.

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

9. Additional optional vaults – second girl, first vault

Vault Called	Handspring	***Vault Executed***	Handspring
Value	9.7	***Value***	9.7

Comments on Execution

Preflight	Relatively flat preflight
Execution on the Horse	Elbows bent on the way up Too long on the horse
Push Off and Afterflight	Whips over, little push Little afterflight
Landing and General Balance	Steps

SCORE | 6.3 - 7.3 |

Go on to the next vault.

10. Additional optional vaults – second girl, second vault

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

10. Additional optional vaults – second girl, second vault

Are you seeing more good and bad points now?

Vault Called	Handspring	***Vault Executed***	Handspring
Value	9.7	***Value***	9.7

Comments on Execution

Preflight	Preflight still somewhat flat
Execution on the Horse	Elbows bent Rides the horse
Push Off and Afterflight	Almost no push off Arches over Flat afterflight
Landing and General Balance	

SCORE | 5.6 - 6.6 |

Go on to the next vault.

11. Additional optional vaults – third girl, first vault

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

11. Additional optional vaults – third girl, first vault

Are you scores more consistent now?

Vault Called	Handspring	***Vault Executed***	Handspring
Value	9.7	***Value***	9.7

Comments on Execution

Preflight	Slightly short preflight, could be longer
Execution on the Horse	Arms bent in inverted support (not the entire time) Legs apart On the horse slightly too long
Push Off and Afterflight	Not enough rise in afterflight Somewhat short afterflight, could be longer and higher
Landing and General Balance	Steps Generally, a relatively slow vault

SCORE 7.0 - 8.0

Go on to the next vault.

12. Additional optional vaults – third girl, second vault

Vault Called	Cartwheel 1/4 turn	***Vault Executed***
Value	10.0	***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare scores.

12. Additional optional vaults -- third girl, second vault

Check and see how close you came to the evaluation of the master panel. This vault had many obvious and bad breaks. Did you get them all?

Vault Called Cartwheel 1/4 turn ***Value*** 10.0	***Vault Executed*** Cartwheel 1/4 turn ***Value*** 10.0

Comments on Execution

Preflight	Does not complete the 1/4 turn (into cartwheel) before getting to the horse
Execution on the Horse	Poor hand position; Elbows bent in inverted support; On the horse too long Does not pass through the vertical
Push Off and Afterflight	Direction of the afterflight crooked 1/4 turn late
Landing and General Balance	Unbalanced landing Steps off the mat

SCORE | 6. 0 - 7.0 |

Go on to the next vaulter.

13. Additional optional vaults – fourth girl, first vault

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare.

13. Additional optional vaults – fourth girl, first vault

Are your scores getting closer to those of the master panel now? Do you know your strengths and weaknesses as a vaulting judge?

Vault Called	Handspring	***Vault Executed***	Handspring
Value	9.7	***Value***	9.7

Comments on Execution

Preflight	Good
Execution on the Horse	Slightly long on the horse Slightly bent arms
Push Off and Afterflight	Whips head forward Short afterflight
Landing and General Balance	Steps

SCORE 7.4 - 8.2

Go on to the next vault.

14. **Additional optional vaults – fourth girl, second vault**

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** ***Value***

Comments on Execution

Preflight	
Execution on the Horse	
Push Off and Afterflight	
Landing and General Balance	

SCORE

STOP THE PROJECTOR

Turn the page and compare.

14. Additional optional vaults – fourth girl, second vault

This is the last vault and the last performance you will be judging on the training film. How did you do? Do you need more training or are you ready for the rating film?

Vault Called Handspring ***Value*** 9.7	***Vault Executed*** Handspring ***Value*** 9.7

Comments on Execution

Preflight	Good
Execution on the Horse	Better
Push Off and Afterflight	Head still comes up early, resulting in unbalanced afterflight and landing Afterflight still shorter than it should be
Landing and General Balance	Steps

SCORE 7.6 - 8.4

Congratulations – you are through the training film. The next logical step would be the rating film. Remember that you will still need training in the compulsory judging (see next page).

Good luck.

COMPULSORY EXERCISES

Breakdown of Points for Compulsory Exercise

A compulsory exercise is always worth 10 points

In beam, bars, and floor exercise, the breakdown is as follows:

4 points for composition:	
Exactness in following the prescribed text	2.0
Exactness in following the floor pattern	0.5
Precision of the rhythm of the exercise	1.5
6 points for execution:	
Sureness of execution	1.5
Amplitude of movements	1.5
Elegance of the gymnast	1.0
Coordination of arm, trunk, legs	1.0
Lightness of work	1.0

Exactness of following the text – 2.0

Small changes facilitating execution	0.1 - 0.2
Larger changes (reversing)	0.3 - 0.5
Omitting a medium difficulty	0.5
Omitting a superior difficulty	1.0

Exactness in floor pattern – 0.5

Small directional errors	0.1 - 0.2
Worse ones	0.3 - 0.5
(the total deduction in this area cannot exceed 0.5)	

Precision of the rhythm – 1.5

Musical accompaniment not the indicated rhythm	1.5
Loss of balance, resulting in being out of rhythm	0.5
(this applies even if the pianist follows you)	
Several losses of balance and rhythm	1.5

Sureness of execution – 1.5

Neat and precise execution	0.1 - 0.2 - 0.3 - 0.4 - 0.5
(execution faults)	

Amplitude – 1.5

Bigness of movements, height in tumbling	0.1 - 0.5

Elegance – 1.0

Errors or awkward movements	0.1 - 0.2 - 0.3 - 0.4 - 0.5 (depending on severity)

Coordination (arms, trunk, legs, head) – 1.0

Uncoordinated for short periods	0.1
Longer periods	0.5

Lightness of work (lightness in tumbling, leaps, or bar work) – 1.0

Noise upon landing	0.1
Heavy landing	0.2

COMPULSORY VAULTING

A compulsory vsult always has a value of 10.0, divided as follows:

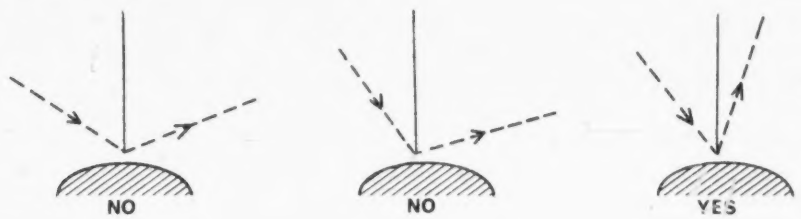
Preflight	2.0
Push off the horse	2.0
Afterflight	2.0
Position of the body during the vault	2.0
Direction of the vault	0.5
General balance of the flight and landing	1.5

Preflight – 2.0

Watch for length and height

Push-off – 2.0

Push should propel the body upward. Therefore, the off-flight angle (from the vertical) should be smaller than the contact angle.



Afterflight – 2.0

The afterflight is important in the new code of points. Look for height, distance, balance with preflight.

Position of the body – 2.0

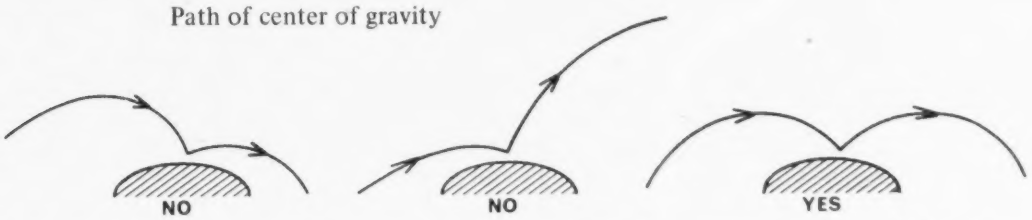
Bent hip, horizontal, vertical, etc. Was the body in the correct position for the particular vault?

Direction of the vault – 0.5

Is the vault in a straight line? Is the position of the hands correct?

General balance and landing – 1.5

Whenever possible in the vault, the curve of the preflight should be similar to the curve of the afterflight; exceptions – hecht and yamashita



One step in the direction of the vault is permitted, provided it was not a result of imbalance.

IMPORTANT NOTICE CONCERNING COMPULSORY EXERCISES

Due to lack of space and other technical problems, the current USGF-DGWS compulsory exercises are not included in this training film. Loop films with the compulsories can be obtained from:

The Athletic Institute
805 Merchandise Mart
Chicago, Illinois 60654

The Principles and Techniques of Officiating Committee recommends that each prospective judge study the compulsory exercises in the *DGWS Gymnastics Guide* and try to teach them to youngsters, who can then be utilized in practice judging training sessions. The loop films should be used as guides to correct interpretation and execution of the compulsory exercises.

The low and high intermediate level compulsory exercises are used in the DGWS-USGF rating film.

TUMBLING AND TRAMPOLINE

The training film and the USGF-DGWS rating film concern themselves only with floor exercise, balance beam, uneven bars, and side horse vaulting. For these events we have international guidelines and FIG rules, on which all the judging is based.

GIF has not worked out any guidelines for the special events, since they are not included in the Olympic games.

The old footage of tumbling and trampoline has been retained in the training films, but no guidelines are set or difficulty standards established by the present Principles and Techniques of Officiating Committee. Please use the tumbling and trampoline parts of the film as examples of possible compulsory routines and optional routine construction.

HOW TO ESTABLISH A RATING IN GYMNASTICS

Established Boards of Women Officials may qualify to give DGWS officials ratings in gymnastics by listing three qualified persons who are willing to establish and maintain gymnastics ratings. The qualifications, such as experience in the sport and possible other ratings, should be listed. These names should be sent to the Gymnastics Examination and Ratings Committee Chairman, Eleanor G. Merrifield, 121 Crescent Place, Ithaca, New York 14850.

Certified boards and approved USGF individuals *only* may rent the rating film. The rating film is rented for a three-day period. To obtain the rating film, send a request to the nearest Association Film Company, listing *three* dates. Send a carbon copy of this letter to the Examinations and Ratings Chairman and request the examination packet from her. Upon confirmation of the rating film request, the film and examination packet will be sent prior to the administration date.

The script-workbook, *The Training of Judges for Girls Gymnastics,* has been revised in accordance with the new FIG Code of Points. It is to be used in conjunction with the revised training film to train judges for optionals. It is suggested that The Athletic Institute 8mm loop films in floor exercise, balance beam, uneven parallel bars, and vaulting be used in training judges for DGWS-USGF compulsory phases of gymnastics. The training film may be rented for a five-day period.

SOURCES OF FILM RENTALS

Training of Judges for Girls Gymnastics: 16mm; b&w; 1600 ft.; sound on floor exercise section; $15 for a give-day period.

Rating of Judges for Girls Gymnastics: 16mm; b&w; 728 ft.; sound on floor exercise section; $5 for a three-day period. (Available only to certified Boards of Women Officials and approved USGF individuals.) Order from the nearest Association Films, Inc., office:

600 Grand Ave., Ridgefield, N.J. 07657
561 Hillgrove Ave., La Grange, Ill. 60525
25358 Cypress Ave., Hayward, Calif. 94544
1620 Dragon St., Dallas, Texas 75207

SOURCE OF SCRIPT-WORKBOOK

Copies should be ordered at least 6 weeks in advance of bookings. Order from NEA Publication Sales, 1201 16th Street, N.W., Washington, D.C. 20036. Price $2.50 per copy; 2-9 copies, 10% discount; 10 or more copies, 20% discount.